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TO SAVE
A MOBILE
HOME PARK

Tsunami in ST. ANTHONY

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MIXOLOGY: Fill rocks glass with ice. Add 3 oz. Jameson and a splash of vermouth.
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HOBBIES: Knitting, napping, and whittling

HIDDEN TALENT: I can whistle with my eyes closed, or I can pat my head
and rub my belly at the same time.

STRANGEST THING YOU BELIEVED AS A CHILD: That if I ate bugs, people
would think I was weird... Look at me now!!

IF YOU WEREN'T A BARTENDER, WHAT WOULD YOU BE?: My dreams were
always to be a pilot, so pilot final answer.

BEST CONVERSATION YOU'VE OVERHEARD AT THE BAR:
A drunken argument about the earth being flat.

WHAT IS YOUR ESTABLISHMENT KNOWN FOR: Having an Asian
bartender at an Irish pub.

CRAZIEST THING YOU'VE SEEN FROM BEHIND THE BAR:
A guy throw a metal tip dart through his buddies hand.

BEST DRINK TO CALM SOMEONE DOWN: Water

SAGE BARTENDER ADVICE: Smile... but when you're six deep at
the bar, put your head down and pour faster.

BARTENDER
OF THE WEEK

Zachary



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Ed Sheeran



JULY 1

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- ☐ Bryant-Lake Bowl
- ☐ The Draft Horse
- ☐ Icehouse
- ☐ Triple Rock Social Club

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- ☐ The 1029 Bar
- ☐ CC Club
- ☐ Grumpy's NE
- ☐ Jimmy's Bar & Lounge
- ☐ Palmer's Bar

BEST SALON/SPA

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- ☐ Revolution Salon
- ☐ Juut SalonSpa
- ☐ BANGbang Salon
- ☐ HAUS Salon

BEST GYM

- ☐ Alchemy
- ☐ The Aviary
- ☐ Torque Cycling
- ☐ The Firm
- ☐ weRow

BEST RADIO STATION

- ☐ 89.3 the Current
- ☐ Minnesota Public Radio 91.1
- ☐ Go 96.3
- ☐ 107.1 MyTalk
- ☐ KFAI

BEST BRUNCH

- ☐ Blackbird Cafe
- ☐ The Mad Hatter
- ☐ LUSH
- ☐ Tongue in Cheek
- ☐ Muddy Waters

BEST FESTIVAL

- ☐ The Beer Dabbler
- ☐ Irish Fair of Minnesota
- ☐ Minnesota State Fair
- ☐ Twin Cities Pride
- ☐ Rock the Garden

BEST TATTOO PARLOR

- ☐ Saint Sabrina's
- ☐ Minneapolis Tattoo Shop
- ☐ Jackalope Tattoo
- ☐ Leviticus Tattoo
- ☐ Black Coffin Tattoo

BEST DOUGHNUTS

- ☐ A Baker's Wife's Pastry Shop
- ☐ Angel Food Bakery
- ☐ Bogart's Doughnuts
- ☐ Mojo Monkey Donuts
- ☐ Glam Doll Donuts

BEST NEW RESTAURANT

- ☐ Young Joni
- ☐ Esker Grove
- ☐ PinKU Japanese
- ☐ Restaurant Alma
- ☐ Hi-Lo Diner

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THE SHORTLIST

Minnesota United make
snowy MLS debut in
record-setting cold
citypages.com/slideshows



ANDY WITCHGER

THE STAT SHEET

\$1 million

Welfare tab ESPN is demanding
to keep the X Games in Minneapolis

2%

Amount of state's welfare
programs that goes to refugees

77,000

Tons of plastic shopping bags
discarded in Minnesota annually

\$10

Cost of Adrenaclick, an alternative to
the allergy medicine EpiPen, which
jacked its price to \$608, a 500 percent
increase over the past decade

FRENEMIES

CONGRESSIONAL REPUBLICANS appear
to have mistaken their aging rural support-
ers for Muslims. That's the only explanation
for their new health care plan, a rampaging
bonefest of outstate Minnesota.

Among the highlights: While wealthy
and young urbanites will see their tax cred-
its increased, people 60 and older making
\$50,000 will see theirs cut by 25 to 75 percent.
Better yet, insurers will now be able to charge
older Minnesotans five times what they charge
younger residents. And as a general rule,
anyone living outside the 11-county metro
area will receive less than they did under
Obamacare.

But at least America will be great again — if
only in some abstract, indistinguishable way.

**“Trump does not
give a rat's ass
about Minnesota.
He probably thinks
the ‘Iron Range’ is
where you send
your golf clubs
to be repaired.”**

Reader Eric James Rech responds to “Trump
bails on ‘Buy American’ pledge to steel indus-
try, Iron Range,” at citypages.com.

POPULAR STORIES

AT CITYPAGES.COM

From wedding to body bag
in 12 hours. What happened
to **ELISA GOMEZ?**

Testifier brilliantly trolls
**MINNESOTA HOUSE GUN
HEARING** with rant on ‘savages’
and ‘lynching’ [video]

Minneapolis-St. Paul has hundreds
of local **WOMEN-OWNED
BUSINESSES**. Here's a list.

Cheers! Gov. Dayton legalizes
SUNDAY LIQUOR SALES
in Minnesota

Here's what a **PRO-TRUMP RALLY**
in St. Paul looks like

CEO PAYDAY

In the fine print of Trumpcare is a gold mine for insurance companies

There's gold buried in the 123 pages of the GOP bill repealing the Affordable Care Act.

Located halfway through the dense read are six lines that would nix Obamacare's limit on corporate tax deductions for executive pay.

The story begins in 1993. Federal lawmakers revised the tax code capping the deduction at \$1 million for what corporations pay their execs. But a gaping loophole accompanied the change: an exception for so-called "performance pay." The escape clause said corporations could deem the stock rewards they give execs "performance-based."

In other words, anything above the \$1 million ceiling could be deducted as a basic business expense.

Starting in 2013, the Affordable Care Act brought the practice to a halt. The idea behind imposing a hard \$500,000 cap on the

tax deduction of health insurance executive pay was simple. Since insurers would be the profiteers of Obamacare, they should pay more of the freight.

It didn't exactly rein in CEO pay, which continues to soar with the eagles. But at least companies couldn't get tax breaks for dumping mounds of gold on their executives.

According to the Institute for Policy Studies, a nonprofit think tank, the new limit generated at least \$72 million in additional tax revenues from the nation's 10 largest publicly held health insurance companies in 2013.

"These 10 corporations owed an extra \$1.3 million in taxes per executive," the Institute concluded.

Yet for reasons unexplained, the new Trumpcare plan completely removes the cap.

Here's how it would hook up Minnesota's own insurance giant, UnitedHealth:

The GOP bill provides a monster payoff to companies like UnitedHealth, which has annual profits equal to Somalia's gross national product.



CEO Stephen Hemsley's 2014 compensation was \$66 million, of which only \$1.3 million was salary. Almost all of the remaining haul fell under the performance-based umbrella, according to the Institute's Sarah Anderson.

If Republicans have their way, United would get a roughly \$64 million tax break on Hemsley's wages alone. This for a company with annual profits around \$6 billion, greater than Somalia's GNP.

"I still have a hard time understanding their opposition to such a minor reform," Andersen says. "It would appear to be an ideological aversion that government should not be doing anything to interfere with the amount someone gets paid in America."

"It's a case of politicians being disconnected with ordinary people. Public outrage with executive pay could have political costs if the rollback is part of their intended reform." —CORY ZUROWSKI

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Xcel's MNopoly

An energy giant bullies its way to victory

Around the Minnesota Capitol, Xcel Energy is the corporation that need not speak its name.

Consider the legislation passed last month, allowing “a public utility” to “construct, own and operate” a natural gas power plant in Becker, a small town in central Minnesota.

“A public utility,” you say? In case there was any confusion, Xcel Energy CEO Ben Fowke made clear what was at stake in a February conference call with Wall Street investors.

Fowke mentioned the gas plant to inspire optimism among analysts, saying Xcel was banking on the fast-track approval to burst through regulatory hurdles that usually stand in the way.

Not that they needed a reason to believe. In the same call, Fowke reported Xcel's fourth-quarter 2016 profits of \$227 million. Headquartered in downtown Minneapolis and operating in seven states, Xcel is the biggest utility in Minnesota. As a “regulated monopoly,” its only real competition is weather. An unseasonably warm winter, which cut heat consumption, had skimmed a bit of the company's riches.

Last fall, the Public Utilities Commission (PUC) reached an agreement with Xcel to shut down its two coal-burning facilities in Becker by 2026. The plants discharge more greenhouse gases than any other site in Minnesota.

At the same time, the PUC offered encouraging words about Xcel's natural gas plan, but required the utility to explore options that might affect the plant's size. Could renewable energy be used to fill coal's void? Could cuts in consumer use

lessen demand? (Picture the Wall Street guys hanging up their phones and cursing.)

Publicly, Xcel agreed to play ball with the PUC. Behind closed Capitol doors, however, the energy giant changed the rules of the game.

Bills authored by two Becker-area Republicans, Rep. Jim Newberger and Sen. Andrew Matthews, gave Xcel authority to build the gas plant “at its sole discretion,” removing state regulators from the decision. Costs related to the plant — estimated at \$800 million for the facility and \$200 million to build a gas line — will be passed on to ratepayers. (Read: You.)

Xcel can even petition the PUC to reap bonus payments as an “incentive to complete the project at or under the forecasted costs,” a nifty bit of back-end padding on an already sweet deal.

The legislation was opposed by a rare coalition: environmentalist hippies, consumer advocates, big industrial companies that spend hundreds of millions on energy... and pastors. Dozens of faith leaders signed a letter calling the bill a “blank check,” noting that rate increases to fund the plant would “disproportionately hurt low income communities.”

That coalition had strength in numbers — just not inside the Capitol, where it counts. Xcel employs nearly 50 lobbyists.

A bipartisan, mostly Republican House majority passed a version of the bill within a week of Xcel's investor call. The Senate soon fell in line.

With the deal all but done, the Institute for Local Self-Reliance threw a Hail Mary. The nonprofit, which advocates for consumer and eco-friendly econom-

ics, produced a short, pithy video, in the hopes of convincing Gov. Mark Dayton to veto the bill.

The video parodies a recent Xcel TV ad. Essentially, it is an Xcel ad, but with more honest audio dubbed in as voiceover.

“Guess what's in this box,” says a cheerful Xcel representative. “No, don't. I'll just tell you.”

“A massive fossil fuel power plant,” the voiceover cuts in. It goes on to note the Becker facility would “cost ratepayers over \$5 billion in the next 20 years,” making it a “win — if you're an Xcel shareholder.”

The Institute distributed the video through social media. Whether it reached the governor's attention is unclear. It certainly got Xcel's.

On February 24, the nonprofit got a letter from Merchant & Gould, a Minneapolis law firm specializing in intellectual property. The letter claimed the Institute engaged in “clear copyright and trademark infringement,” and demanded it cease and desist immediately.

Sharon Sandeen, a law professor at Hamline University, says copyright cases are very “fact-specific,” but the Institute probably had a good shot at defending its tape.

The video was obvious parody and not made for profit, helping the Institute's case. But you “can't guarantee” a judge's ruling. Or a lawsuit's cost.

The Institute gave in to Xcel's bullying and pulled the video. The nonprofit employs all of 15 people across three states. A loss in court would've destroyed it.

Says John Farrell, director of the Institute's “democratic energy” team: “Xcel



Mike Mullen

was, unfortunately, perfectly successful in getting us to take [the video] down when it mattered.”

If it would've mattered at all. Dayton signed the bill on the last day of February, saying it brings “immediate certainty” to plant workers in Becker.

In a statement to City Pages, Xcel spokesman Randy Fordice said Xcel supports “free debate and the free expression of ideas,” but must defend against “misuse of our intellectual property.” The Becker plant is simply about Xcel's wanting “cleaner, more renewable forms of energy.”

And cutting out the PUC? “Lawmakers,” Fordice wrote, “are frequently part of the decision-making process.”

Expect it to happen ever more frequently. If Xcel gets to build a \$1 billion plant at its “sole discretion,” don't expect its fleet of lobbyists to ever demand anything less from lawmakers.

Minnesota should take cues from the meddling ad Xcel's lawyers so disliked, and introduce a dose of honesty. Stop calling Xcel a “regulated monopoly.” That first word just became obsolete. ☐

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MARCH 18



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MARCH 19

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MARCH 23



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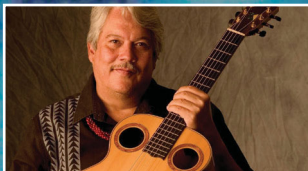
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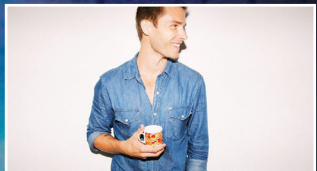
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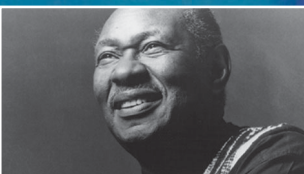
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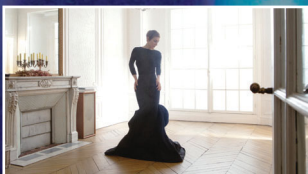
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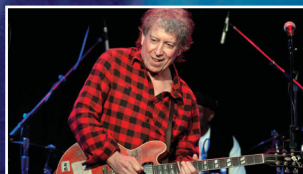
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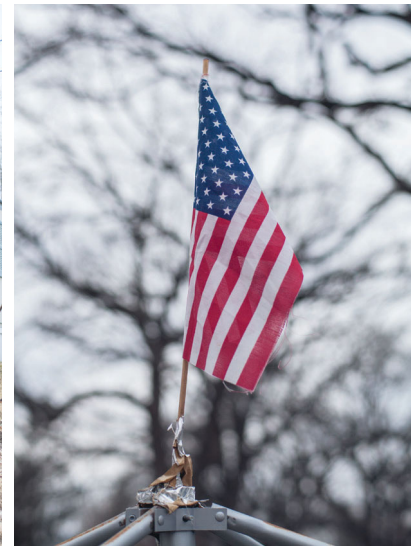
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TSUNAMI *in* ST. ANTHONY

Antonia Alvarez's holy war to save a mobile home park

IT WAS EARLY MORNING on August 9. Fifty residents gathered for a protest march outside their homes in Lowry Grove Mobile Home and RV Park in St. Anthony. Organizer Antonia Alvarez was making her way to the front of the line, stopping to hug neighbors and answer questions in Spanish and English.

Barely five feet tall, she carried a thick wooden cross that nearly matched her in height. She'd been organizing meetings since the previous April, when residents received notice that the park would be sold and converted into condos and apartments.

Antonia believed God had called her to motivate and serve others. She had done so her entire life, first in a suburb of Mexico City, and again after fleeing from cartel members to the United States, in her new home in suburban Minneapolis, where she co-founded Asamblea de Derechos Civiles, a faith-based nonprofit that mentors Latino leaders.

Since the first meeting, Antonia had rallied her neighbors to file a lawsuit to undo the sale to the new owners, a development company called The Vil-

lage. Now residents were in a kind of purgatory, waiting to see if they would be evicted from their homes.

On this day, they hoped that purgatory would end. They walked six miles with crosses, cowbells, and megaphones, across the Mississippi River to Hennepin County Circuit Court in downtown Minneapolis. The elderly and disabled, of whom there were many, followed in a bus.

Brightly colored posters rendered their messages: "God Lives in Mobile Home Parks, too!" and "Lowry Grove is a Family. Don't Take that Away."

People honked, some pulling over to take pictures. Others ran from grocery stores to deliver water bottles while still others joined the march. At the front of the line walked Antonia, barefoot, head draped in a white shawl, a rosary around her neck.

Inside the courthouse, residents linked hands in prayer beside tall windows, where an American flag hung, its stars and stripes slightly translucent from the sunlight. Antonia offered them a reminder: "God is with us."

by
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A SHRINKING WAY OF LIFE

The park is a 10-minute drive from downtown Minneapolis, across the Mississippi River, past chain stores and boutiques selling artisanal candles and jewelry. It's wedged between parkways lined with homes, their windows filled with flower baskets, yards neatly landscaped.

Inside the park, the streets spiral in figure eights across 15 acres behind a chain-link fence. Two smaller blocks in the innermost section house seasonal tenants who rent plots to park their RVs.

In the summer, before owners began to move or sell their homes to The Village, the park was crowded, nearly every plot filled, surrounded by trees along the park's edges. Many of those trees had been there since 1946, when the park opened in the aftermath of World War II, promising safety and community at a fair price.

Some Lowry Grove residents had lived here for half of the park's existence, watching it shift to include RV residents and eventually crumble under disrepair.

First it was the roads, cracked with potholes. Then the brownish water. Later, the sewage that spilled into the neighborhood and stayed for days. Though residents were disappointed in the infrastructure, the cheap rent, strong schools, and proximity to downtown made Lowry Grove worth it.

Rent is about \$450 a month, but residents are responsible for providing their own homes. The average new single-wide costs \$37,000. A double-wide, \$76,000. Both are significantly below \$224,100, the median home price in St. Anthony, and significantly below the projected rent for The Village's apartments — \$895 for a studio and \$1,250 for a one-bedroom.

Once owners finish making payments, the home is theirs. But the land beneath them belongs to the park. So when Lowry Grove owner Phil Johnson wanted to sell his park to the The Village, he could.

Left: Residents kneel for a prayer in August at Hennepin County Circuit Court. Right: Antonia Alvarez with activists from St. Anthony Villagers for Community Action. SAVCA supports residents' claim to the park.

Yet under state statute he had to allow residents the opportunity to buy the land for the same price — \$6 million — within 45 days of receiving notice of the park's closure. If the residents could match the terms and price of the offer, the land would be theirs.

The residents met the requirements on June 10 after partnering with Aeon, a nonprofit affordable housing developer, which offered to buy and manage the park on residents' behalf. Three days later, Johnson rejected their offer, finalizing his sale to The Village and sparking a lawsuit from residents.

The residents' fight played out against the backdrop of an affordable housing crisis. Aeon CEO Alan Arthur cites a study conducted by Harvard, which showed that the number of low-cost housing units rose only 11 percent in the last decade, less than half the rate of higher rent units, and much below what a growing low-income renter population needs.

"We are starting to panic a little bit about the loss of affordable housing at the hands of social and market changes," Arthur says. "We think it's bad now, but soon the rest of the iceberg will be revealed, and we are going to be in big trouble."

THIS IS A TSUNAMI

Antonia Alvarez lives near the park entrance, her front yard cupping her house in a green U. This is where residents gathered to plan, prepare, and, sometimes, celebrate with games and burgers. On these nights, there was no talk of eviction

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or debates about whether to sell their homes or to stay and fight.

The park houses the most diverse population in St. Anthony, about 70 percent of whom are Latino, compared to just 2.9 percent for the rest of the suburb. The white residents tend to be retired, elderly, and living alone, while many of the Hispanics are middle-aged and undocumented. Though resident meetings were translated between English and Spanish, members began to learn each other's language on their own, trying out new words with one another.

Inside Antonia's home sits a framed portrait of her mother as a teenager. "Everyone says it could be me," Antonia says. They have the same thick and curly hair, the same round face, the same dark brown eyes.

She lost her mother when she was young and living in Mexico, where she first answered God's calling. In 2014, she lost her father, for whom she had been advocating and organizing for more than a decade, hoping that immigration reform would give her the chance as an undocumented person to return to Mexico to see him.

A month after her father's death, President Obama issued an executive action on immigration reform. Antonia met Obama at a rally in Las Vegas. She has a photo from that day: the thick, curly hair and brown eyes, this time glossed over with tears as she wraps her arms around her president.

In June, when the park's offer was rejected, Antonia plotted at her kitchen table, establishing a weekly meeting with residents inside her home. When those meetings grew too large, they were moved outside to her patio. She tracked down titles of residents' homes, posted flyers, contacted school leaders, and supplied her neighbors with prayers, coffee, and food.

Sometimes she paused to consider it all, the overwhelming, wild force before her. In those moments she could not help but think, "This is a tsunami."

Saul Landa and Leticia Morales with their daughter Citlali. In the last year they've updated their bathroom and bedrooms, all of which will be lost if they are forced to move.

THE LAW THAT DOESN'T WORK

Minnesota is one of a few states that grants the right of first refusal for mobile home tenants when their land is sold to developers who wish to change the park. By law, an owner must offer the park to residents, and if the residents' offer matches the purchaser's, the owner must sell to the residents.

Attorney General Lori Swanson wrote a brief in support of the residents in August, arguing that their rights had been purposely circumvented.

The law also dictates that the majority of residents consent to purchase. But The Village claimed some of these signatures were forged or inaccurate. It also claimed that Aeon could not obtain the necessary funding, and that the law protected the sale of the park once the sale had been finalized.

The problem, it turned out, was that the law was so poorly written it offered few real protections, according to residents' attorney Jack Cann of the Minnesota Housing Justice Center. The right of first refusal has never successfully secured a park for homeowners. If Lowry Grove residents won, it would be a first.

THUNDER ACROSS THE PARK

On September 24, a month after the residents' march to the courthouse, Judge Joel Klein ruled against them. Even if there was a violation of the law, he wrote, residents were only entitled to monetary relief.

There would be a trial to determine if there was a violation with the park's sale, but it would not take place until the fall of

the following year, and by then residents would have already been evicted.

Antonia called a meeting. Residents gathered beneath a canopy during a thunderstorm. Antonia stood on the steps before them as the rain hit the metal roof in waves.

"We are going to start with the news you already know," Antonia shouted in Spanish above the storm. "But I want to describe it in a way that everyone can understand."

She invoked a boxing metaphor: The developer won a round, she said, "but we are still in the middle of the match." Klein's decision would only result in them fighting even harder.

Ned Moore, a fellow organizer, spoke next. "So we have to thank God for sending the rain because the rain is a sign of God's presence." They would appeal the judge's ruling and file a discrimination complaint with the Department of Housing and Urban Development.

And they would, no matter what, keep fighting.

"Those that have the hearts and the commitment to fight," he said, "the rain doesn't matter to us."

They would fight for one another, fight for those who could not fight, and they would fight for Antonia, who had recently been threatened.

Before departing, Antonia rallied her wet disciples. "We need to shout to let the people know we are not leaving."

"Si se puede! Si se puede!" she said.

"Yes, we can! Yes, we can!"

First people yelled from their seats, and then they stood, their voices like thunder across the park.

BEGGING THE CITY'S HAND

On October 11, Lowry Grove residents walked to St. Anthony City Hall, past three miles of sprawling ranch homes, to ask the City Council to postpone a public hearing required for closing the park. A delay in the hearing would mean a delay in closure, offering more time to mount an appeal.

The residents lost as soon as the meeting began. The hearing would take place.

Antonia's daughter Melina was among those who testified. "I am an 11-year-old girl and I have lived in Lowry Grove on lot 11 for 10 years and one month," she said.

She was scared — of the people who lived in the RVs and sold drugs and fought outside her house, and for the homes she saw disassembled across the park. Many residents had sold, and The Village was gutting the abandoned units.

"We are all a family, even our cats and dogs," Melina said. "My mom always taught me to care for everyone."

When Antonia spoke, she was loud and clear: "To respect my community, I am going to speak in Spanish. Mr. Mayor, city manager, and city members, I come here standing, to tell you to your faces, that I do not feel represented by you."

She pointed at them when she said this. The people of Lowry Grove were oppressed, she explained, and they needed the city of St. Anthony on their side.

Halfway through the speech, she addressed Traci Tomas, The Village's vice president. When Antonia met her in May, Tomas had cried with the community. "She told us that she had children," Antonia recalled. "She said she was Catholic, and many of us were Catholic. But really, the lady didn't show her faith, nor that she has kids. Because a mother that has kids has a conscience."

Tomas was seated in the front of the room, closest to the mic and podium. As Antonia spoke, she turned to look Tomas in the eye.

THREATS OUTSIDE HER WINDOW

In late October, as both sides gathered evidence for the appeal, Antonia began parking her van on the other side of Lowry Grove so residents wouldn't know when she was home. When she parked outside her house, they lined up at her door into the night.

A woman with cancer had recently shown up in tears. Winter was coming, and her front door didn't work. She had no money to buy a new one and wondered if she should take the deal offered by The Village. Antonia offered to pay for it herself, though the woman's father eventually came through.

Beyond the pressure to care for those around her, Antonia was scared. A few weeks earlier, she arrived home late on a hot night while her daughter was asleep. Antonia stretched to open her bedroom windows so that an evening breeze might bring release. It was 10:45 p.m.

She heard voices building in her backyard. At first they were not clear, spoken softly and quickly, and her English is not strong. But then they were. "Get out of here, bitch."

She could not translate that word — *bitch* — but she knew that it was bad.

Antonia called 911. By the time police arrived, the white men with long hair had vanished. Officers circled Lowry Grove until 6 a.m. so that Antonia could sleep. But she didn't. As an undocumented immigrant, she was afraid of the police too.

In the last few months, several fights had broken out. One had occurred between a group of unfamiliar men on Antonia's front lawn the Saturday before she was threatened. Weeks later, her neighbor, a recovering addict, had seen her drug dealer driving through the neighborhood. After he stopped to say hello, she decided to move.

Antonia claimed that an uptick in drugs and violence was a part of The Village's plan. The new owners, she thought, allowed in RV renters with drug problems and histories of violence. And when that history was enacted on other tenants, she

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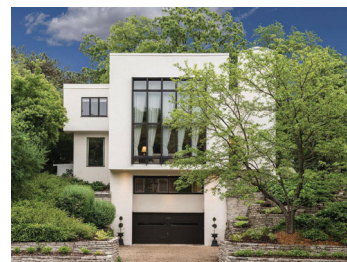


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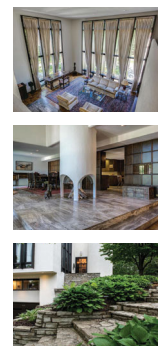
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alleged, The Village looked the other way. The ensuing chaos would make broader St. Anthony back the park's closure.

Traci Tomas disagrees with the residents' interpretation. The rules hadn't changed since The Village acquired ownership, nor had Tomas heard that Antonia had been threatened, though the owners were usually notified when police came to property.

Sometimes Antonia felt like she was the last line of defense between residents and the park's collapse. Though most of the Latinos still followed her, many of her white neighbors had left. Of those who stayed, many had stopped listening.

There was gossip everywhere. Talk of new expensive lawyers, of old signatures on old documents that would protect the park in perpetuity, of secret lakes deep below the earth that would doom any development by The Village. People splintered into groups with talk of changed plans. The communal spirit splintered.

HOW MUCH ARE YOU WILLING TO LOSE?

By December, nearly half of the residents still held on. They met with neutral negotiator Dan Wilson, who was responsible for deciding how much money each owner received from the Minnesota Housing Trust Fund, a state agency established to mitigate the financial loss residents experience when a mobile home park is sold.

Including repairs, Antonia had spent nearly \$30,000 on her home, yet the most she could receive was \$8,000, the state cap for a single-wide. She, like most of her neighbors, owned a trailer built before 1976, models that can rarely be moved due to structural complications.

So residents were left with a decision: stay in their homes and risk receiving little money if the appeal was unsuccessful, or hedge their bets and sell now while there was still time to negotiate with The Village, still time to ask a new park to accept their old home and find an available lot in a shrinking market.

The question: Which kind of loss they could live with?

In early winter, The Village offered residents \$1,000 each to vacate the park. It would also offer Antonia one of the new apartments for the same rent she paid for her trailer.

But she would never take a deal not offered to the others. Instead, residents agreed to a different pact, which allowed



COLIN MICHAEL SIMMONS

Park resident Lisa Bieker bought a puppy after she was diagnosed with cancer and given five years to live.

them to stay past the original eviction date of March 15 until the end of June. At least the park's children could finish school. But then — no matter what — they must go.

The appeal would be heard in March. Even if residents won, by then it would be too late. The best they could hope for was money to fill the enormous void — money for moving trucks, new apartments or homes, new park fees, rent increases, and security deposits.

Then came the voids money could not fill.

A CRASHING WAVE

Since 1991, 10 manufactured home parks in Minnesota have closed. In that same time, not a single new one has been built.

Last fall in Bloomington, residents of Southgate Mobile Home Park were given notice of closure. If trends continue, others will close as well.

Antonia's tsunami has finally struck shore. The sale of Lowry Grove wasn't the crash, but the wave's slow build. The loss of faith in the legal system, the emptying of lots, the slow dissipation of community. This was the wave breaking on earth.

Now it was sweeping away pieces of homes, friendships, entire lives contained on beloved plots of land that had been fought for. And it was spreading: to parks in other towns where other tenants tried to hold on.

In June, the residents would pack their boxes, hitch their faith to Antonia, and, if they could, their homes to moving trucks.

As cool waters circled, they'd pray to make it through. ☐

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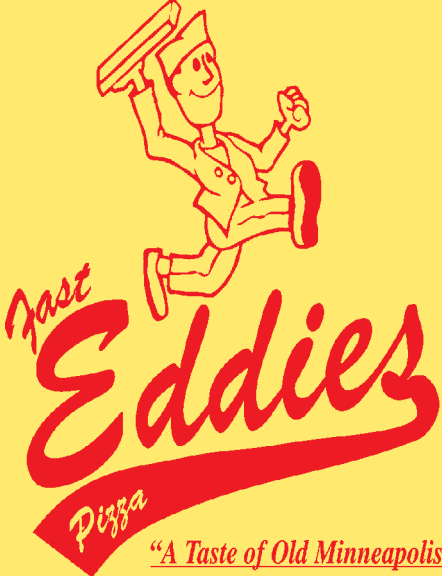
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THE FIGHT OVER \$15

How local restaurants will (or won't) make a \$15 minimum wage work



No more tips?
"I'll get the hell
out of the business,"
says one server.

INGRAM PUBLISHING

BY MECCA BOS

A friend handed me a sheet of paper. At the top it read "Pathway to \$15." She'd gotten it at a meeting she says was attended by a who's who of local restaurateurs.

"It was in a back room, in a really out-of-the-way space," she said. "It seems like they're trying to keep it quiet."

"It" being a lobbyist-led campaign in response to the city of Minneapolis' impending minimum wage hike to \$15 an hour for all employees, including those who receive tips, like restaurant servers. I reached out to Pathway to 15 and heard nothing in response for weeks.

"Keeping it quiet" illustrates just how political the minimum wage proposal has become for those who have a stake in it. Many independent restaurant operators

say they can't possibly absorb the added cost of paying employees \$15 an hour — not without going broke.

Currently, most tipped employees in Minneapolis make a base rate of \$9.50 an hour at businesses that gross \$500,000 or more annually, and \$7.75 an hour at places that fall below that \$500,000 threshold. Any additional income they make is in tips they receive from customers.

Kitchen staff must make at least minimum wage as well, though owners might increase that rate to attract better talent. In Minneapolis, kitchen staff making around \$13-\$15 an hour is not unheard of, while the national average is little more than \$11 hourly.

If restaurant owners are to comply with the new rules, and pay a \$15-an-hour base rate, many say they will have to resort to a no-tipping model and raise menu prices.

In that case, instead of handing a 15 to 20 percent tip directly to your server, you'll be paying more for the meal itself and letting management handle the mandatory \$15-an-hour wages.

Many professional servers are bitterly opposed to this outcome, mostly balking at the possibility of giving up their tips. The potential to make far more than \$15 an hour in tips is what drives them, and the hospitality industry as a whole.

Sarah Webster Norton is a career server who has been very vocal on the issue. She's worked in the restaurant business for 24 years and says a server's job is absolutely untenable at \$15 hourly.

"There's no way in hell. I'll get the hell out of the business," she says. "We're dealing with the general public, and it takes an emotional toll on many of us. Dealing with the general public is a

hideous job, so yes we get paid more. And we deserve to."

A \$15 hourly wage would mean a 50 percent pay cut for her and others like her, she says.

Norton and many of her peers are pushing for the "Pathway to 15" campaign's solution, which includes a tip credit. With a tip credit, employers would pay tipped employees a minimum wage of \$10 hourly. Tipped employees would make up the remaining \$5 (or more) in tips. Employers would only have to pay above the \$10 hourly minimum if a server were unable to make up the \$5 difference in tips.

Independent restaurants, which tend to operate on a profit margin of around 6 percent, support the tip credit. They say they would not be able to offset additional labor costs without it. Upton 43, Victory 44, and Duluth's Northern

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Waters Smokehaus all recently tried eliminating tipping and raising menu prices in an effort to increase hourly pay for all workers, but quickly nixed the idea. Josef Harris, of Upton 43 and Victory 44, says they found it difficult to make the math work.

"If we were to stay competitive price-wise we wouldn't have been able to continue the no-tipping model. We would have priced ourselves right out of the market," he says.

All the same, the city seems to be doubling down. Mayor Betsy Hodges has pushed back against what she calls a "tip penalty." She recently issued an impassioned statement titled, "The case against a tip penalty (Hint: it hurts all workers, esp. women)."

Hodges says the number of servers working in high-end restaurants and bars and making far more than \$15 is exaggerated. On average, servers actually make little more than \$10 hourly, according to the U.S. Bureau of Labor Statistics as quoted in Hodges' statement. Since service industry professionals are roughly two-thirds women, Hodges says that they are particularly affected by low wages — especially since studies show women who rely on tips are more subject to sexual harassment than those who don't.

But servers like Norton say the mayor and the city don't understand the industry. Restaurant owners cannot simply raise prices or add a fee to each meal (which they'd have to do in order to cover the minimum wage increase) and expect customers to keep tipping on top of that. To keep customers calm about the increased prices, owners would need to eliminate tipping, and if they do that, Norton says she and her peers won't make the \$30 hourly that they're accustomed to. They'd make \$15 an hour, a little under \$30,000 a year, and, she says, start leaving the business because of it.

But there are many others who argue that tip elimination could mean a new day for the restaurant industry, one that offers a more sustainable career for kitchen workers, for instance. That line of work has traditionally meant far less financial reward than a server's career.

And restaurateurs facing a minimum wage increase have already begun shifting their way of doing business. Uptown's trendy Heyday has added an

"administrative fee," a 15 percent additional line item on customers' checks. A note on the bill says that the fee acts as the server's tip, but additional tips are also welcome. If you're wondering how European restaurants seem to support servers on a salary without tipping, this is the model many of them use.

Danny Meyer, New York City's most prominent restaurateur, famously did away with tips in all of his restaurants last year, yet it seems most guests just can't stop tipping. It's too ingrained in our dining experience. Regardless of how you may feel about the issue, changing this fundamental behavior is like swimming against the tide: slow, painful, and sometimes nigh impossible.

The only way to successfully implement such a wholesale shift in our dining tradition, many restaurant owners say, would be for all restaurants to do away with tipping at the same time. Otherwise, the best talent would simply go to the next restaurant (or the next town) where they have the potential to make far more than \$15 hourly.

Dan McElroy, executive vice president of the Minnesota Restaurant Association, says he doesn't have any predictions about how the minimum wage vote will shake out, but he has confidence that the vast majority of his members will adapt, no matter what happens. He's reached out to his counterpart in Seattle, which is transitioning to a \$15 minimum wage, and very few restaurants have closed due to the increase.

But he did say that they're changing their operations in interesting ways, including implementing wireless POS systems for servers, allowing them to take on larger sections; kitchens buying more pre-prepped product, which cuts down on kitchen labor; and more fast-casual environments than ever before. He added that the average restaurant in that city employs 14.5 people, compared to Minneapolis' average of 19.

And the bottom line is that, no matter what else happens, he says, customers are going to have to pay more. Prices go up in cities with minimum wage hikes, so that owners can cover their costs. So get ready to crack open those pocketbooks, Minneapolis. That, or get back into your kitchen and start rattling those pots and pans. ☐

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FULL IRISH BREKKIE

AVAILABLE UNTIL 11AM

BAG PIPERS

THROUGHOUT THE DAY

LIMITED FOOD MENU

STARTING AT 5PM

 FRIDAY, SATURDAY, & SUNDAY
MARCH 17, 18, & 19

**CORNER BEEF AND
CABBAGE DINNER**

AVAILABLE STARTING AT NOON

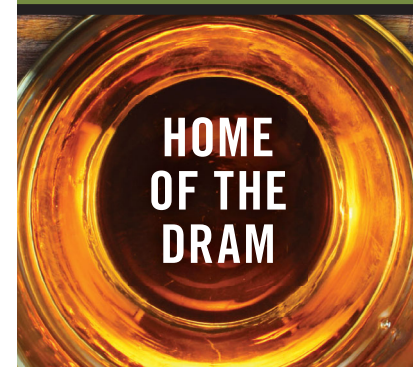
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MARCH 18 & 19
LIVE MUSIC**SWITCHED @ BIRTH**

SATURDAY @ 8:30PM

IRISH PUB SING

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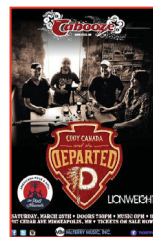
NUISANCE
w/ VAUDEVILLE,
STRATE JAK IT,
ANTI STAR & PIRANHA
MARCH 17



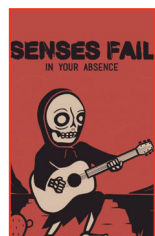
CABOOZE PRESENTS
THE ENGLISH BEAT!
w/ NEW PRIMITIVES
MARCH 21



CABOOZE & LIVE NATION PRESENT
LOCASH
MARCH 23



CODY CANADA AND THE DEPARTED
w/ RADIO BIRDS
MARCH 25



CABOOZE & LIVE NATION PRESENT
SENSES FAIL
w/ COUNTERPARTS,
MOVEMENTS, & MORE!
MARCH 29



THE RUMOURS ALBUM RELEASE TOUR
w/ ONCE AROUND,
& THE VON TRAMPS
MARCH 30



THE PEOPLE BROTHERS BAND
w/ MARK JOSEPH &
THE AMERICAN SOUL,
& MORE
MARCH 31



CABOOZE & JF MUSIC PRESENT
STEVIE RAY VAUGHAN TRIBUTE SHOW
APRIL 8

UPCOMING

- 3/15 Northern Medicine w/ RED EYE RUBY, & DOC
3/18 CABOOZE & TC PRESENT Haywyre & The Opiuo Band w/ FREDDY TODD
3/29 LEOPRESENTS.COM Psychostick w/ LYDIA CAN'T BREATHE, ENDLESS REIGN, & MORE!
3/22 LEOPRESENTS.COM OG Maco w/ YOUNG GREATNESS, LEVI CARTER, & MORE!
3/24 LEOPRESENTS.COM Despised Icon, & Carnifex w/ FALLUJAH, & MORE!
4/1 FKJ aka: French Kiwi Juice!
4/6 Decibel Magazine Tour feat. KREATOR w/ IN DEFENCE, OBITUARY, & MORE!
4/15 CABOOZE & LN PRESENT Super Duper Kyle w/ SUPERDUPERBRICK, & COUSIN STIZZ
4/20 CABOOZE & LN PRESENT Thursday w/ CITIES AVIV, TOUCHE AMORE, & BASEMENT
4/21 Communication Breakdown - Wish You Were Holy PINK FLOYD & LED ZEPPELIN COVERS
4/27 Stally & Beanie Sigel w/ GAINESFM, & DJ D MIL
5/4 The Meat Puppets w/ MIKE WATT, & THE JOM & TERRY SHOW
5/6 The Pancakes & Booze Art Show! ART, ENTERTAINMENT, & FREE PANCAKES!
5/12 CABOOZE & FIRST FLEET PRESENT The Lacs!

TICKET OUTLETS

THE JOINT BAR, ELECTRIC FETUS, DOWN IN THE VALLEY, DISCLAND,
KNOW NAME RECORDS, MILL CITY SOUND

CITIES Wine TASTING 2017
presented by: **MGM**

FRIDAY, MARCH 24
6:00PM-9:00PM

INTERNATIONAL MARKET SQUARE
275 MARKET STREET
MINNEAPOLIS, MN

Hundreds of wines,
delicious appetizers, and
great live music—all in one room!
It's the spring edition of the
Cities Wine Tasting presented
by MGM.

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THE TAJ MAHAL & KEB' MO' BAND

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ON SALE 3/17 AT NOON!
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THE LONG-ANTICIPATED COLLABORATIVE ALBUM FROM
TAJ MAHAL & KEB' MO' COMING MAY 5 ON CONCORD RECORDS
TAJMO.COM TAJBLUES.COM KEBMO.COM

A LIST

FRIDAY Celebrate St. Patrick's Day P. 25

SATURDAY Free Ink Day at Highpoint P. 27

TUESDAY Kidd Pivot heads to Northrop P. 27

WEDNESDAY 3.15

COMEDY

CARMEN LYNCH

ACME COMEDY CO.

Six-foot-tall Carmen Lynch is done with online dating. "Now I date the old-fashioned way: I just walk outside and hope," she says. When she does date, men in their 40s are her new favorite demographic. "They're halfway to death and they know it." In her act, Lynch covers the evergreen single-lady issues: taking Plan B ("If you're spending \$54 on the morning-after pill, you hope you're pregnant so it's not a waste of money"), envying a friend's breakup weight loss, and reading corny online quotes to stave off sadness. As the daughter of an American military man and a Spanish nurse, Lynch can do comedy in two languages. Her 14-year career has included performances for U.S. troops abroad and appearances on the late-night shows of Conan, Letterman, and Colbert. She recently starred in a short film directed by Chloë Sevigny, and her new comedy album, *Dance Like You Don't Need the Money*, was released last month. "I hope you liked my jokes," she told one audience at the end of her set. "If you didn't, my therapist told me I'm not responsible for your feelings." 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393.

Through Saturday —ERICA RIVERA

THEATER

ROOTED

OPEN EYE FIGURE THEATRE

In the early '90s, Tim Miller, as part of the NEA Four, sued the federal government for taking away grant fellowships due to the content of his work. They won. These days, Miller continues to be unswayed. He'll be visiting Open Eye Figure Theatre this week to present *Rooted*. The piece uses June 26, 2013, the day that the Defense of Marriage Act was overturned, as a jumping-off point to examine hidden histories, social change, and the future of America. In the piece, he plunges into a genealogical research project to discover

Merce Cunningham-inspired dance comes to the Walker.



COURTESY OF CHARLES ATLAS, RASHAUN MITCHELL, AND SILAS RIENER

the unspoken histories of his family while commenting on trouble the LGBTQ and other marginalized communities face under the current administration. Miller is also the founder of Performance Space 122 on Manhattan's Lower East Side and the Highways Performance Space in Santa Monica, California. 7:30 p.m. \$12-\$18. 506 E. 24th St., Minneapolis; 612-874-6338. —SHEILA REGAN

COMEDY

SEAN DONNELLY

RICK BRONSON'S HOUSE OF COMEDY

"New York made me better faster," says standup Sean Donnelly. While he could have started in Long Island, where he grew up, and worked his way toward the city, he didn't see the point. "I could go up several times a week in the city and audiences can be tougher there, so you build that muscle faster." Being in New York, one of the nation's most expensive cities, meant still having a day job six years into doing comedy.

At first, he talked about standup with his co-workers. "I'd tell anyone that would listen, because I wanted them to come see my shows." He stopped that practice at his final job, as he became annoyed with all the same old questions and requests to tell jokes. "Now when I travel and I get in a cab, I lie," he says. "I lie my face off. I tell people I'm in insurance. No one wants to ask you questions about insurance." 18+; 21+ later shows. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$13-\$22. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday —P.F. WILSON**

THURSDAY 3.16

DANCE

TESSERACT

WALKER ART CENTER

When does the ecstasy of influence become the ennui of second-rate imitation? Philip Bither, Walker Art

Center's curator of performing arts, parries that question with the bold choices he has made in commissioning new works to be part of the Walker's current mega exhibition, "Merce Cunningham: Common Time." Rashaun Mitchell and Silas Riener were two of the most compelling dancers in Cunningham's final company, and Charles Atlas is a visual-media artist and longtime Cunningham collaborator. The three were asked to create a work honoring Cunningham's exploratory spirit — but different from his oeuvre. The result is *Tesseract*, a hybrid featuring seven dancers and 3-D video that weaves together movement, sci-fi narratives, and live film segments edited in real time by Atlas. Expect exuberant disorientation and some really terrific dancing. 8 p.m. Thursday through Saturday. \$28. 1750 Hennepin Ave., Minneapolis; 612-375-7600. **Through Saturday —LINDA SHAPIRO**

CONTINUED ON PAGE 24 ►

THE MAINROOM

BEST CONCERT VENUE, BEST CONCERT, BEST CONCERT (TOURING), BEST CLUB DJ - City Pages 2016

WEDNESDAY, MARCH 15



COLD WAR KIDS
JOUR
\$27/7:30PM/18+

THURSDAY, MARCH 16



GO 95.3 PRESENTS
VINCE STAPLES
THE LIFE AQUATIC TOUR
KILO KISH
\$20/\$25/6PM/ALL AGES

FRIDAY, MARCH 17



P.O.S
ZULUZULUU
INVISIBLE BOY
\$15/\$18/8PM/18+

SATURDAY, MARCH 18



PASSENGER
THE PAPER KITES
\$32/\$35/6PM/ALL AGES

TUESDAY, MARCH 21



ANDREW MCMAHON
IN THE WILDERNESS
ATLAS GENIUS
NIGHT RIOTS
\$28/\$30.50/6PM/18+

WEDNESDAY, MARCH 22



PORTUGAL. THE MAN
HDBEENDOE
\$25/7PM/18+

THURSDAY, MARCH 23



RAILROAD EARTH
WINTER TOUR 2017
BILLY STRINGS
\$22.50/\$25/7PM/18+

FRIDAY, MARCH 24



FIRST AVENUE, SMA,
AND SIRIUSXM JAM ON PRESENT
GALACTIC
THE HIP ABDUCTION
\$26/\$28/8PM/18+

SATURDAY, MARCH 25



DJ KEEZY PRESENTS
THE KLITUATION
CELEBRATING
WOMEN'S MONTH
COCO & BREEZY,
SHANNON BLOWTORCH,
BDOTCROC, SARAH WHITE,
MANCHITA, MARIA ISA,
LADY MIDNIGHT, THE LIONESS,
VIE BOHEME, K.RAYDIO
\$10/\$12/9:30PM/18+

WEDNESDAY, MARCH 29



SON VOLT
ANDERS PARKER
\$20/7PM/18+

SATURDAY, APRIL 1



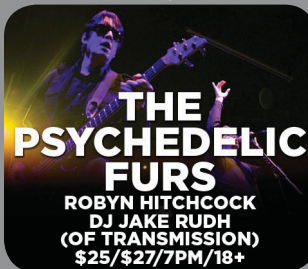
89.3 THE CURRENT, CITY PAGES,
AND ELECTRIC FETUS PRESENT
TRANSMISSION:
SIXTEEN CANDLES
FT. DJ JAKE RUDH
CELEBRATING 16 YEARS
OF TRANSMISSION AND
47 YEARS OF FIRST AVENUE
\$10/\$12/9PM/18+

SUNDAY, APRIL 2



89.3 THE CURRENT PRESENTS
FOXYGEN
GABRIELLA COHEN
\$16/\$18/7PM/18+

THURSDAY, APRIL 6



THE PSYCHEDELIC FURS
ROBYN HITCHCOCK
DJ JAKE RUDH
(OF TRANSMISSION)
\$25/\$27/7PM/18+

FRIDAY, APRIL 7



ELEPHANT REVIVAL
DEAD HORSES
\$15/8PM/18+

SATURDAY, APRIL 8



89.3 THE CURRENT PRESENTS
MARGO PRICE
COLTER WALL
\$25/8PM/18+

FRIDAY, APRIL 14



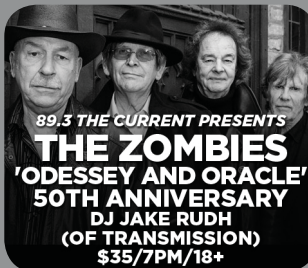
THE BIG WU
25 YEAR
ANNIVERSARY
CELEBRATION
\$15 EARLY BIRD/\$20/\$25 DOS/\$50 VIP
7PM/18+

SATURDAY, APRIL 15



FIRST AVENUE AND
TC PRESENTS PRESENT
MANIC FOCUS
THESPVCEAGE
\$15/8PM/18+

MONDAY, APRIL 17



89.3 THE CURRENT PRESENTS
THE ZOMBIES
'ODESSEY AND ORACLE'
50TH ANNIVERSARY
DJ JAKE RUDH
(OF TRANSMISSION)
\$35/7PM/18+

TUESDAY, APRIL 18



89.3 THE CURRENT PRESENTS
THE NEW PORNOGRAPHERS
WAXAHATCHEE
\$33/7PM/18+

WEDNESDAY, APRIL 19



SLEEP
MONO
\$25/9PM/18+

THURSDAY, APRIL 20



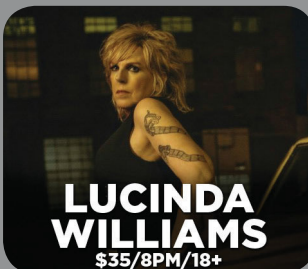
MAYDAY PARADE
'A LESSON IN ROMANTICS'
10TH ANNIVERSARY TOUR
KNUCKLE PUCK, MILESTONES
\$25/5:30PM/ALL AGES

TUESDAY, APRIL 25



SILVER SUN PICKUPS
KIEV
\$28/\$30/7PM/18+

FRIDAY, APRIL 28



LUCINDA WILLIAMS
\$35/8PM/18+

SATURDAY, APRIL 29



AMERICAN FOOTBALL
S. CAREY
AERO FLYNN
\$25/\$27.50/7PM/18+

MONDAY, MAY 1
TUESDAY, MAY 2



VULFPECK
\$20/\$25 DOS/7:30PM/18+

FOR SPECIFIC INFORMATION ON PERFORMERS AND COMPLETE SHOW LISTINGS VISIT FIRST-AVENUE.COM
BUY TICKETS AT THE DEPOT TAVERN (11AM - 1AM SUN-THURS, AND 11AM-2AM FRI & SAT), ETIX.COM, OR BY CALLING 1-800-514-3849.
VISIT FIRST-AVENUE.COM/OUTLETS FOR A COMPLETE LIST OF LOCAL TICKET OUTLETS.

FIRST AVENUE & 7th St entry

ALSO COMING TO THE MAINROOM

- 5/03 **TESTAMENT** w/ SEPULTURA, PRONG 18+
5/05 **LAURA MARLING** w/ VALLEY QUEEN 18+
5/06 **GEAR DADDIES** w/ SAM LLANAS (FORMERLY OF BODEANS) 18+
5/12 **THE BLACK ANGELS** w/ A PLACE TO BURY STRANGERS 18+
5/13 **COHEED AND CAMBRIA - NEVERENDER 'GAIBSIV'**
w/ THE DEAR HUNTER 18+
5/19 **THE 20TH ANNIVERSARY OF OK COMPUTER CELEBRATION - A NIGHT OF RADIOHEAD**
FT. OK COMPUTER PERFORMED BY GUCCI LITTLE PIGGY WITH
SPECIAL GUESTS TBA, IN RAINBOWS PERFORMED BY THE TEDDY
HOLIDAYS, KID A PERFORMED BY KID VILLAIN 18+
5/20 **TINA AND THE B-SIDES** w/ HIGH UP 18+
5/21 **BONOBO** 18+
5/23 **JUSTIN TOWNES EARLE** w/ THE SADIES 18+
5/26 **MICHAEL KIWANUKA** w/ CLOVES ALL AGES
6/01 **MARIAN HILL** w/ OPIA 18+
6/15 **POKEY LAFARGE** 18+
8/07 **SYLVAN ESSO** w/ FLOCK OF DIMES 18+
10/10 **HANSON - 25TH ANNIVERSARY MIDDLE OF EVERYWHERE TOUR** 18+

7TH ST ENTRY

- 3/15 **MILD MANNER RECORD RELEASE SHOW** w/ THE EMPTY SETS,
TELAMONES, WEATHERED, 18+
3/16 **ALEX DEZEN (OF THE DAMNWELLS) AND HIS BAND**
w/ MIKE DUNN, MO 18+
3/17 **WELLNESS** w/ COLIN CAMPBELL & THE SHACKLETONS,
TONY PEACHKA 18+
3/18 **LUNCH DUCHESS, GOOD LUCK FINDING IRIS,**
MAKR IS SIER, AND SASS 18+
3/19 **ROBAT 'TINY' ALBUM RELEASE SHOW**
w/ JESSICA MANNING, CHALK 18+
3/20 **STRAND OF OAKS** w/ TWIN LIMB 18+
3/21 **COLOR TAB, LOVE SEQUENCE, AND VITAL VICE** 18+
3/22 **JAY SOM AND THE COURTNEYS** w/ WETTER 18+
3/23 **DANIEL & THE REAL FEELS, AIRPARK, AND**
LAZY SCORSESE 18+
3/24 **MIRAGE 'GREEN LURE' RELEASE PARTY** w/ SPECIAL GUESTS 18+
3/25 **ALEX WILEY 'STONER SYMPHONY' TOUR** 18+
3/26 **ORM-D, STONELAW, SOFFTDRUGS, LONEFRONT,**
AND DJ BACH 18+

TURF CLUB

- 3/15 **CHUCK PROPHET & THE MISSION EXPRESS**
w/ SAM CASSIDY 21+
3/16 **THE IKE REILLY ASSASSINATION**
w/ JACKSON AND THE ROOSTERS 21+
3/17 **ALL THEM WITCHES** w/ IRATA 21+
3/18 **ASHLEY GROVES, LENA ELIZABETH, AND MAYA ELENA** 21+
3/19 **TUNES TRIVIA** w/ ADAM LEVY, LORI BARBERO 21+ (FREE EVENT)
3/22 **TRIVIA FOR CHEATERS A FUNDRAISER FOR MID-CONTINENT**
OCEANOGRAPHIC INSTITUTE HOSTED BY JANA SHORTAL 21+
3/23 **DIRT TRAIN, THE FONTANELLES, AND HOLY HOOTENANNERS** 21+
3/24 **NIGHT MOVES, THE BLACK-EYED SNAKES,**
AND MIKE MUNSON 21+
3/25 **AMIENSUS, ANTIVERSE, REDSHIFT, AND MUTATION** 21+
3/28 **KYLE DUNNIGAN** w/ DAN MOGOL 21+
3/29 **THE MAGIC BEANS** 21+
3/30 **WAX LEAD, ODD DAUGHTERS, ANNEX PANDA,**
AND HARPER'S JAR 21+

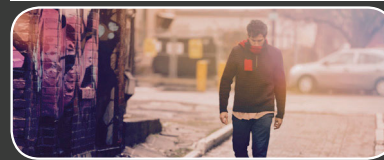
For show announcements, updates, set times, giveaways, and more:

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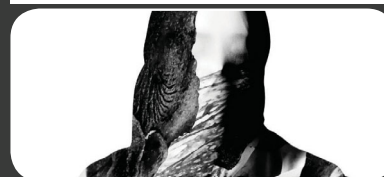
UPCOMING SHOWS AT OTHER VENUES



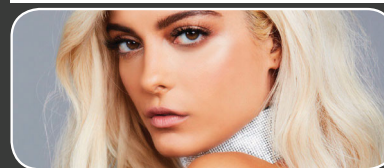
SATURDAY, MARCH 18
Palace Theatre presents
GREENSKY BLUEGRASS
w/ CRIS JACOBS
at PALACE THEATRE
\$20/\$25 DOS/7PM/18+



SATURDAY, MARCH 18
WHY?
w/ DOSH
at THE CEDAR
\$17/7PM/ALL AGES



SATURDAY, MARCH 18
TRENTEMØLLER
FIXION TOUR
w/ TOM AND HIS COMPUTER
at FINE LINE
\$20/\$35 RESERVED BALCONY
8PM/18+



SUNDAY, MARCH 19
BEBE REXHA
w/ DANIEL SKYE,
SPENCER LUDWIG
at FINE LINE
\$17/\$30 RESERVED BALCONY
7PM/18+



MONDAY, MARCH 20
DEAFHEAVEN
w/ THIS WILL DESTROY YOU,
EMMA RUTH RUNDLE
at FINE LINE
\$18/\$20/\$30 RESERVED BALCONY
7PM/18+



WEDNESDAY, MARCH 29
AGNES OBEL
w/ ETHAN GRUSKA
at THE CEDAR
\$20/7PM/ALL AGES



THURSDAY, MARCH 30
THEY.
w/ IshDARR
at FINE LINE
\$20/\$22/\$32.25 RESERVED BALCONY
8PM/18+



TUESDAY, APRIL 4
MINUS THE BEAR
w/ BEACH SLANG, BAYONNE
at FINE LINE
\$22.50/\$25/\$35 RESERVED BALCONY
7PM/18+



WEDNESDAY, APRIL 5
First Avenue and The Cedar present
THAO
(OF THE GET DOWN STAY DOWN)
w/ YOWLER
at THE CEDAR
\$20/7PM/ALL AGES

4/05 **BIG WILD** w/ PHANTOMS, IHF (IMAGINED HERBAL FLOWS) at Fine Line
4/05 **SOHN** w/ WILLIAM DOYLE at Triple Rock
4/05 & 06 **THE STRING CHEESE INCIDENT**
- SPRING CHEESE 2017 at Palace Theatre

4/06 **DEAP VALLY** at Icehouse
4/09 **THE BRONX** w/ DAVE HAUSE AND THE MERMAID at Triple Rock
4/09 **BOMBADIL** w/ BEN WEAVER at Bryant Lake Bowl
4/11 **MARTY STUART** w/ KELSEY WALDON at Fine Line

THE CEDAR CULTURAL CENTER PRESENTS

SEU JORGE

THE LIFE AQUATIC
A TRIBUTE TO
DAVID BOWIE

SATURDAY, JUNE 17

PANTAGES THEATER, MPLS MN

ON SALE FRIDAY, MARCH 17 AT 1PM

TICKETS: TICKETMASTER.COM OR 1-800-982-2787

A-LIST

Sarah White
goes Back to
the Future.



JAAFAR ALNABI PHOTOGRAPHY

CONTINUED FROM THURSDAY ►

ART/GALLERY

ALISON HILTNER: IT IS YESTERDAY

MINNEAPOLIS INSTITUTE OF ART

Artist Alison Hiltner is a science-fiction fan. It's evident in her sculptures, which fuse media (in the form of video games, film, and television) with outlandish technology. Hiltner's work is at once preposterous and strangely feasible, something you might see in a futuristic film but that might not be that far off from becoming reality. Her new exhibition, "It Is Yesterday," opens at the MAEP Gallery at Mia on Thursday. The large-scale installation is based on a previous work, *It Was Tomorrow*, a Seussian structure of suspended latex bags, rubber tubing, and pumps. Microalgae bubble in the bags as they respond to carbon dioxide levels in the gallery. Viewers can influence the rate of the pumps by breathing into sensor boxes. "Inspiring curiosity through spectacle is an effective way to encourage people to investigate the world around them to become more engaged in ecological realities or even the sciences," she says. Hiltner received her MFA from the University of Minnesota. She lives and works in Minneapolis. The opening reception is from 6 to 9 p.m. Thursday, March 16; and an artist's talk will be at 7 p.m. Thursday, May 18. 2400 Third Ave. S., Minneapolis; 612-870-3131. **Through June 25 —ERICA RIVERA**

COMEDY

JOSE SARDUY

THE JOKE JOINT COMEDY CLUB

"I wanted to be an astronaut," says comedian Jose Sarduy. That doesn't sound like an unusual aspiration for a

kid, but Sarduy seriously pursued that goal. He came to the U.S. from Cuba in 1980 as part of the Mariel boatlift. He was just three years old when his family settled in Miami. Like many kids his age, he grew up listening to comedy albums and watching standup on TV, but he still had passion for the space program, and joined the Air Force in order to eventually become an astronaut. "I found out it's really hard," he says. "It's incredibly competitive, and I didn't make it through all the gates you have to cross to be an astronaut." Sarduy flew bombers and cargo planes, and applied to fly spy planes. However, as he got older, he realized time was running out. "I could either send the packet in to go to school to fly spy planes, or I could try standup. I went with entertainment." Today, he is a lieutenant colonel in the reserves. On stage, he talks about his life and his heritage. "I tell people I'm a veteran," he says. "I used to say I was an Air Force pilot, but that confused people. 'They let Cubans fly our planes?'" 7:30 p.m. Thursday through Saturday; 9:45 p.m. Friday and Saturday. \$14-\$26. 801 Sibley Memorial Hwy., Lilydale; 651-330-9078. **Through Saturday —P.F. WILSON**

FILM

FILMS AT THE FITZ: BACK TO THE FUTURE

FITZGERALD THEATER

You don't have to wait until summer movies in the parks to watch retro flicks for free. In celebration of MPR's 50th anniversary, the crew is hosting a handful of free movie nights at the Fitz. This installment features the iconic '80s classic *Back to the Future*. Michael J. Fox stars as a time-traveling teen who has to get his parents together with the

SHIT-FACED[®] SHAKESPEARE



What Could Possibly Go Wrong?

www.Shit-facedShakespeare.com



MENA BURNETTE

help of a kind-but-crazy scientist played by Christopher Lloyd, before zapping himself back to the future... in 1985. The cheesy but joyful flick also stars Crispin Glover in one of his few non-creepy roles, along with Minnesota's own Lea Thompson. Audiences are encouraged to dress as their favorite characters from the trilogy, and beer, popcorn, and other treats will be available. Sarah White will provide R&B/funk tunes for all. Registration and more info can be found at www.fitzgeraldtheater.org. 6 p.m. Free; registration required. 10 E. Exchange St., St. Paul; 651-290-1200. —JESSICA ARMBRUSTER

ART/GALLERY

THIRD THURSDAY: AT HOME WITH MONSTERS

MINNEAPOLIS INSTITUTE OF ART

Guillermo del Toro knows what scares us. The filmmaker — whose work includes *Crimson Peak*, *Pacific Rim*, and *Pan's Labyrinth* — has brought his collection of horrors to Mia for an exhibition, and has received rave reviews from both fans and art critics alike. The show includes concept drawings, monster recreations, special-effect pieces, and other creepy items that have inspired him over the years. This Thursday, those who sign up for free tickets online can save themselves \$20 and see everything for free. Even if you don't score passes, there will be plenty of fun to be had. Darla Edin will be giving special-effects makeup demonstrations that may spark ideas for your next Halloween costume (cosplayers in attendance may do so as well). There will also be geeky gallery talks, live music from goth-pop group Graveyard Club, and plenty of creepy hands-on art activities. Order up a beer or wine from the cash bar and face your fears. Costumes are

encouraged, but be sure to keep it museum-friendly. That means no masks, weapons, or tails. Book your tickets to the show online at bit.ly/GDTatMia or call 612-870-6323. 6 to 9 p.m. Free. 2400 Third Ave. S., Minneapolis; 612-870-3131. —JESSICA ARMBRUSTER

FRIDAY 3.17

DANCE

MORGAN THORSON: STILL LIFE FOR THE COWLES CENTER

THE COWLES CENTER FOR DANCE & THE PERFORMING ARTS

In her first iteration of *Still Life* at the Weisman Museum, Morgan Thorson built suspense, wove calibrated dance with serious fun, and gave urgent animation to the stationary life of a museum. Now she's taking the work to the Cowles Center as a site-specific ensemble performance designed for the Goodale Theater. She's trimmed it down from five-hour marathons to a shorter excursion into the unknown, where dancers are invited, as Thorson puts it, to "kill the choreography." Dancers as theatrical terrorists? Esthetic assassins? Thorson has given license to such fierce and unpredictable performers as Kristin Van Loon (of Hijack), Valerie Oliveiro (an interdisciplinary artist), and Sam Johnson (of SuperGroup) to interrupt, undermine, and even inject their own movement. Integral to the dance is the cutting-edge work of lighting designer Lenore Doozee, and a sound score performed live by composer Sxip Shirey. No doubt inspired chaos will reign, and the decorous Goodale Theater will never be the same. 7:30 p.m. Friday and Saturday; 3 p.m. Sunday. \$25. 528

CONTINUED ON PAGE 26 ►



PALACE THEATRE PRESENTS
GREENSKY BLUEGRASS
w/ CRIS JACOBS
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PARALAX
4/1 10PM
SKYWAY THEATRE



BEAR GRILLZ
THE VOID
2017 TOUR
4/8 8PM
SKYWAY THEATRE



DADA LIFE
4/21 9PM
SKYWAY THEATRE



CASHMERE CAT
4/28 8PM
THE LOFT
SKYWAY THEATRE



PARTY THIEVES
5/12/17 8PM
THE LOFT
SKYWAY THEATRE



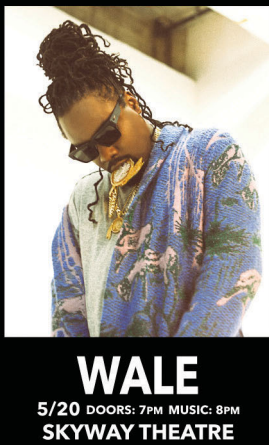
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BEACH WEATHER
5/8 DOORS: 6:30PM MUSIC: 7:30PM
SKYWAY THEATRE



SOMO
5/12 DOORS: 7PM MUSIC: 8PM
SKYWAY THEATRE



WALE
5/20 DOORS: 7PM MUSIC: 8PM
SKYWAY THEATRE



3/18 SAT	FILTH FILES 9: PONICZ, BOOGIE T, BOARCROK
3/23 THU	CHOP DROP: CROWELL B2B CODD DUBZ
3/25 SAT	SAN HOLO
3/30 THU	NATHANIEL KNOWS
3/31 FRI	CRICHY CRICH W/ SCRVP
4/1 SAT	ILIZA - THE CONFIRMED KILLS TOUR
4/7 FRI	BANG BANG BANG! COLLEGE DJ SHOWCASE
4/14 FRI	THA TRICKAZ
4/15 SAT	UNLIKE PLUTO
4/20 THU	ANNUAL 4/20 PARTY!
4/22 SAT	GANJA WHITE NIGHT & BUDS
4/29 SAT	DACK JANIELS & QUIX
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A-LIST

HOLIDAY

ST. PATRICK'S DAY DOWNTOWN MINNEAPOLIS AND ST. PAUL

In the U.S., St. Patrick's Day celebrations are a mix of heritage pride and an excuse to indulge in pints of green beer. Both will abound at the parade in St. Paul. At noon, musicians, firefighters, police, politicians, and more will march along Fifth Street East, from Wacouta to Washington Street. Afterward, consider heading over to the Landmark Center, which will be hosting a family-friendly festival with traditional dance, music, crafts, and more. Admission is \$5 to \$7, and the event runs from 10 a.m. to 5 p.m. (some performances are scheduled Saturday as well). If you're looking for Irish bars in St. Paul, O'Gara's is a good place to start, as it will be hosting its "World's Shortest Parade" (it's basically a lap around the bar) at 3:30 p.m., and there will be free music throughout the day. Dubliner Pub also has some live music planned. Other Irish spots sure to be hopping are Emmett's Public House, Half Time Rec, and Patrick McGovern's Pub. Meanwhile, the party starts much later in Minneapolis, as its parade launches at 7:30 p.m., traveling on Marquette Avenue from Sixth Street to 11th Street. Head out early for happy hour; Irish pubs nearby include the Local, Kieran's Irish Pub, and O'Donovans. During the evening, from 6 p.m. to 3 a.m., all Metro Transit buses, Metro lines, and Northstar rides are free. Plan a backup, however, as some transportation will be at full capacity. For more info on the parades, visit www.mplsst-pats.org and www.stpatsmn.org. —JESSICA ARMBRUSTER



JEKA1984

CONTINUED FROM FRIDAY ►

Hennepin Ave., Minneapolis; 612-206-3636. **Through Sunday** —LINDA SHAPIRO

THEATER

SHE WENT TO WAR

GUTHRIE THEATER

For those serving on the front lines, the gulf between harrowing first-hand combat experience and civilian impressions of war can feel vast. Recognizing the vital importance of communication in coping with trauma and facilitating understanding on the home front, the Telling Project was founded as an outlet for veterans and their families to share deeply personal accounts of the toll taken by battle. Hosted by the Guthrie Theater, *She Went to War* presents the autobiographical accounts of four female veterans. Though the specifics of their experiences differ, the speakers are unified by their bravery and candor, voicing hard-earned insights that cut deeper than any editorial. The participants also underscore the innumerable obstacles women encounter in the military, the commitment needed to overcome daily challenges, and seasoned perspectives

on the value of personal sacrifice. *She Went to War* presents combat not as an abstract concept, but a devastating reality with consequences that continue to be felt long after the final shots are fired. 7:30 p.m. Fridays and Saturdays; 1 p.m. Sundays. \$9. 818 S. Second St., Minneapolis; 612-377-2224. **Through April 2** —BRAD RICHASON

ART/GALLERY

SURVIVANCE

TWO RIVERS GALLERY

This evening at Two Rivers Gallery showcasing Native American artists is part exhibition, part performance. See the work of local artists, including Aza and Palas Erdrich, Maggie Thompson, Rory Wakemup, Isabella LaBlanc, and Carolyn Anderson. Their pieces will be showcased alongside photographic portraits by John Ratzloff. Performances this evening include a bit from the New Native Theatre Company's National Ten Minute Play Festival. Here Rhiana Yazzi has collaborated with filmmaker Keri Pickett, sound designer Jason Takahashi, and producer Charlie Thayer. 6 to 8 p.m. Free. 1530 E. Franklin Ave., Minneapolis; 612-879-1780. —JESSICA ARMBRUSTER



MICHAEL SLOBODIAN

SATURDAY 3.18

ART

FREE INK DAY WITH ARTIST CAROLYN SWISZCZ

HIGHPOINT CENTER FOR PRINTMAKING

Since 2002, Highpoint Center has been opening up its studio and gallery spaces for Free Ink Day. So if you've ever been curious as to what making print art entails, this Saturday is your chance to give it a go for free. During the afternoon, artist Carolyn Swiszczy and Highpoint volunteers will be helping folks make their own mono prints to take home using their vast resources and collections of materials. This activity is open to all ages, so bring the kids. Wear clothes that you don't mind getting messy, and plan to spend at least 30 minutes working on your creations. Noon to 4 p.m. Free. 912 W. Lake St., Minneapolis; 612-871-1326. —JESSICA ARMBRUSTER

THEATER

THE PAPER DREAMS OF HARRY CHIN

HISTORY THEATRE

Despite the opposition to the attempts to ban select ethnicities from our shores, Trump's efforts do recall such regrettable immigration restrictions as the Chinese Exclusion Act of 1882, an especially xenophobic piece of legislation that wasn't officially repealed until 1943. As recounted in *The Paper Dreams of Harry Chin*, written by Minneapolis-based playwright Jessica Huang, the decades spent living under this patently racist act gave rise to the widespread demonizing of an entire culture. Huang shines a light on this history by telling the true story of Harry Chin, a Chinese national who managed to remain in the United States through a loophole. Chin's experience, however, was far from carefree. As he

coped with his longing for the home he left behind, normalized bigotry loomed over any hope of being accepted as equal in his new homeland. Directed by Mei Ann Teo, this History Theatre production offers a timely reminder of the threats to our most celebrated ideals. The show is in previews March 16-17. 7:30 p.m. Thursdays through Saturdays; 2 p.m. Sundays. \$25-\$40; \$15 students. 30 E. 10th St., St. Paul; 651-292-4323.

Through April 9 —BRAD RICHASON

TUESDAY 3.21

DANCE

KIDD PIVOT/ELECTRIC COMPANY THEATRE

NORTHROP

Seven years ago, Crystal Pite (who danced with ballet's premier deconstructionist, William Forsythe, in his Ballet Frankfurt) made her U.S. debut with her company Kidd Pivot at the Walker Art Center. Mind-bogglingly brilliant, arrestingly dark, and gorgeously intelligent, the Canadian dancer/choreographer and her company left indelible kinesthetic impressions on the minds and bodies of attendees. (Read Margaret Atwood's *Hag-Seed*, a brilliant and hilarious reimagining of *The Tempest*, for a vivid description of Kidd Pivot's incisive performance.) Pite returns this week, this time to Northrop, with *Betroffenheit*, created with Jonathon Young and his Electric Company Theatre. Puppetry, spoken text, salsa, and contemporary movement combine to tell a story of disaster, trauma, refuge, PTSD, and survival. Be enlightened, not afraid. Post-performance discussions will be conducted by experts in trauma, spirituality, and healing. 7:30 p.m. Tuesday and Wednesday. \$25-\$50. 84 Church St. SE, Minneapolis; 612-625-6003. Through Wednesday, March 22 —CAMILLE LEFEVRE

2017

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Kidd Pivot/Electric Company Theatre in
Betroffenheit. Photo © Michael Slobodian.

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MOONLIGHT

The power and nuance of a surprise Oscar winner



Alex Hibbert and
Mahershala Ali

DAVID BORNFRIEND

BY MICHAEL NORDINE

Barry Jenkins' surprise Best Picture winner, *Moonlight*, deserves your undivided attention even more than most movies. Its power is the kind that can easily slip past a distracted viewer.

Moonlight's victory was highly improbable and in some ways unprecedented. By now it's nearly impossible to go into the film without preconceived notions or lofty expectations, not just because it won the highest prize in the land but because of the shocking manner in which it did so.

You should try, though. When seen distraction-free, *Moonlight*'s unique energy hums on a frequency all its own. In some ways, it can be considered a coming-of-age film, albeit the rare kind that admits growing up doesn't always bring clear-cut resolution. Following a black child (and, later, a teenager and young man) coming

to grips with his sexuality through three stages of his life, *Moonlight* cuts deep with a soft touch.

"What you doin' in here, little man?" Chiron is asked the first time he meets Juan (Mahershala Ali), who comes to be like a father to him. He'll spend the rest of the film attempting to answer that and similar questions ("Who is you, man?"), most often without actually responding. Chiron's plight, and maybe even his tragedy, is that time brings little clarity — *Moonlight*'s three chapters find him retreating deeper into himself rather than becoming more comfortable in his own skin.

Juan is a drug dealer, and one of his clients is Chiron's mother (Naomie Harris). They all live in or near Liberty City, a housing project in Miami; so did Jenkins and his co-writer Tarell Alvin McCraney. Chiron spends as little time at home as possible, preferring the more welcoming environs of the house Juan shares with Teresa (Janelle Monáe, who,

like Ali, is magnetic both here and in *Hidden Figures*). It's a respite, but a temporary one. He eventually has to set out on his own.

One piece of outside information that does help is the name of the unproduced play on which *Moonlight* is based, McCraney's *In Moonlight Black Boys Look Blue*. It's spoken aloud when Juan, whose presence looms over the whole of the film despite being limited to the first section, tells a story from his youth in Cuba. He's just taught Chiron to swim in the ocean — an achingly beautiful sequence in which the camera dips in and out of the water as the child, for what might be the first time in his life, is able to let himself go — and is now imparting an even more important lesson. "At some point you gotta decide who you gonna be," Juan tells the boy. "Can't let nobody make that decision for you."

In moments of stillness, with the soft orchestral score surging and the edges of the frame blurred, we see the person Chiron's becoming, the person he's trying

MOONLIGHT

directed by Barry Jenkins
now playing, area theaters

not to show to the world. Chiron is referred to by two nicknames throughout — "Little" in the first section, "Black" in the second — neither of which he likes and both of which contribute to his crisis of identity. Three different actors play him (Alex Hibbert, Ashton Sanders, Trevante Rhodes) and the collective portrait they paint is as detailed as it is nuanced.

Moonlight is fragmented by design, with each of its three chapters offering glimpses rather than deep dives, and at times you can't help wondering what's happened offscreen that might deepen your understanding of Chiron and his world. That may be Jenkins' cleverest trick: He leaves you wanting more, striving for the same meaning that eludes Chiron. **C+**

ORDWAY 16/17



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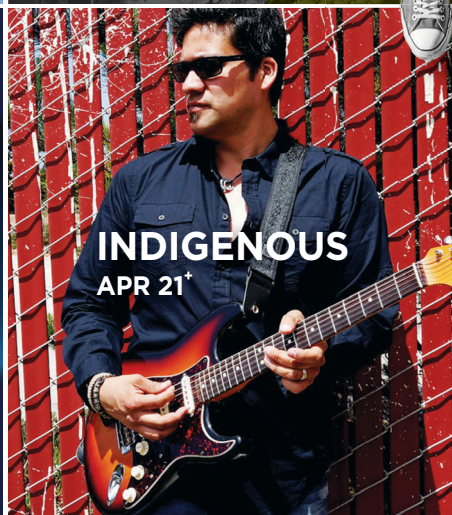
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STORY**
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ORDWAY.ORG

THEATER

MICRO MANAGING

How tiny things add up to a racist culture



TONY NELSON

BY JAY GABLER

Claudia Rankine's book *Citizen: An American Lyric*, published in 2014 by Minneapolis' Graywolf Press, is regarded as one of this decade's most important texts on race. The first poetry book ever to make the New York Times nonfiction bestseller list, *Citizen* details a litany of microaggressions: seemingly minor actions or comments that reveal biases against, in this case, people of color.

Playwright Stephen Sachs turned *Citizen* into the script for a multi-actor show that was first staged in 2015 in Los Angeles. A new production by Frank Theatre is now being presented at Intermedia Arts, which proves an ideal space for this powerful piece.

The theater's rear wall is used for continuous large-scale projections, designed by Bill Cottman. The images alternately set the scene, display text, and show evidence of what Rankine was writing about as the show's focus shifts from everyday life to the heights of achievement and the depths of injustice.

Instead of conventional dialogue, passages from the book are voiced by six diverse actors (Heather Bunch, Hope Cervantes, Michael Hanna, Theo Langason, Joe Nathan Thomas, and Dana Thompson), who alternate phrases and sentences as they move about the stage, which is bare except for six chairs used as props.

Under the dexterous direction of Wendy Knox, the approach respects the spirit of Rankine's book while adding the physicality and immediacy of live theater. It's a gut punch to watch the white actors recoil from

CITIZEN

Intermedia Arts
2822 Lyndale Ave. S., Minneapolis
612-724-3760; through April 2

sitting next to people of color and to hear racist comments spoken out loud.

The adaptation is particularly acute when it comes to Rankine's extended consideration of the triumphs and travails of Serena Williams. An athlete of historic achievements, Williams has been plagued by mockery and unfair treatment — much of which we watch on video as the actors deliver Rankine's lacerating critique of a commenter who accuses Williams of harboring “stubbornness and a grudge” when she boycotts a venue where she was subjected to racial slurs.

Like the book, the play draws a line directly from microaggressions to the actions of law enforcement officers whose racial biases have lethal results. “You are not the guy,” repeat the actors as they circle the stage in a menacing swirl, “and still you fit the description because there is only one guy who is always the guy fitting the description.”

The production moves fleetly without ever feeling blithe or cursory. The actors — particularly Cervantes and Thomas — find poignant gravity while hewing closely to Rankine's concisely eloquent, even dry voice. With the exception of some posturing by Bunch that crosses a line into villainous caricature, nothing is overripe or melodramatic: It doesn't need to be. The simple truth speaks, painfully and urgently, for itself. **A-**

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STREET *Style*

WIT & DELIGHT Beauty and Wellness Pop-Up on March 4. **BY ELLEN LAWSON**



COLLEEN EVERSMAN

26, PHOTOGRAPHER

What are you wearing?

Men's Gap jacket, sweater by Hackwith Design House, Zara trousers, shoes are men's Onitsuka Tigers from Nordstrom Rack.

Describe your style:

I am very attracted to feminine menswear (clearly).

What is your skin care regimen?

I wash my face with Mario Badescu's Enzyme Cleansing Gel, then Arcona's Tabula Rasa pads for any incoming blemishes. Origin's Original Skin Renewal Serum to moisturize.



DAHLIA BRUE

29, OWNER, IDUN

What are you wearing?

Coat by Zara, pants and shirt by Rachel Comey, Converse sneakers.

Describe your style:

Tailored masculine with interesting shapes. I love playing with volume and textures.

What is your skin care regimen?

The only thing I always do is wash my face before I go to bed.

Tips for dressing between seasons?

Invest in a really great lightweight jacket.



KRYSTLE CRUZ WILLIAMS

33, MOTHER/EVENT PLANNER

What are you wearing?

Anthropologie sweater dress and two layered necklaces, Frye boots, Frame black jeans.

Describe your style:

Accessories are everything for me.

What is your skin care regimen?

Strict! My night routine is Intelligent Nutrients: Purifying Cleansing Gel, then Purifying Tonic, then Detoxifying Glycolic Gel. Refining Micro Polish every three days. Lots of moisturizing, and tons of water.



MEGAN MCCARTY

28, WRITER AND EDITOR

What are you wearing?

Boots from Hazel & Rose, American Apparel jeans, top from Cliché, Stelen coat from Need Supply, scarf from A MANO, vintage Dooney & Bourke bag.

Describe your style:

Practical items soaked in stories.

What is your skin care regimen?

Grown Alchemist cleanser from Parc Boutique, a Clarisonic, witch hazel, and Balm & Co. oil from Forage Modern Workshop.

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 The Cedar Presents **LIVINGSTON TAYLOR**
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 Doors: 7pm / Show: 8pm / All Ages
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Saturday, March 18
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MONDAY, MARCH 20
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thu : march 16
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fri : march 17
 7pm : **laura and sean's movie and music trivia**
 10pm : **saint patrick's day with stringdingers**

sat : march 18
 7pm : **trivia mafia presents 331 drinkin' spelling bee**
 10pm : **christopher the conquered**

sun : march 19
 2-5pm : **corpse reviver (music from the anthology of american folk music)**
 8pm : **trivia mafia**

mon : march 20
 8pm : **the roe family singers**
 10pm : **doug otto and friends**

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EASY LISTENING

Good Doom's *New Shapes for You* is the ambient pop of your dreams

BY PETER DIAMOND

Tony Schurbon twists and curls strands of his long dirty blond hair with his finger, searching for words to describe his music — something he admits he's never done.

"I'm trying to make something I like that I also haven't really heard before," he says at last.

The mind behind the atmospheric, mostly instrumental music of Good Doom, Schurbon crafted two EPs' worth of evocative, moody songs in 2016: *Naps* and *Hug*. Now, on *New Shapes for You*, Good Doom's first full-length (out March 10 on Minneapolis label Forged Artifacts), the 24-year-old has begun to build holistic worlds out of a range of tones that are warm at times, chilly at others, often spooky. Even the album art, an aerial photograph of minicacti, evokes a trip across an alien terrain.

Schurbon first picked up a guitar as a teen in rural Iowa, not knowing much music beyond the classic rock he heard on the radio, and he started out playing in traditional guitar-bass-drums rock bands. After he moved to Minneapolis to study at the Institute of Production and Recording, he was introduced to music outside the mainstream, particularly the dreamy electronic pop of Broadcast, Pram, and Stereolab. Schurbon soon shifted to ambient music, using the same tools in a different way, choosing to stray from what he refers to as the "fairly toxic environment" of rock.

"On a sonic level, I feel like sometimes guitars and drums are used to sound sort of like weapons. It hurts your ears sometimes, and it's really loud usually, or at least what we were doing was like that," Schurbon says. "The stuff I'm trying to do now has some softer tones, which I like — sounds that draw you in as opposed to pushing you away by being physically painful."



Shadow play:
Good Doom's
Tony Schurbon

VERONICA MULLEN

Good Doom is Schurbon's first project dedicated to pursuing his new vision, and already his sound has progressed from what it was on last year's EPs. "It's definitely a tonal shift from what he was doing before," says Matt Linden, founder of Forged Artifacts. "It's a more subdued and vivid release. It's more dreamlike, and I did like that quality."

"It's the sound I've been trying make the whole time that I've been learning audio, that kind of fat, grungy, dark, comfortable-on-the-ears sound," Schurbon says.

"One thing that really drew me in from start to finish was taking it in as a whole," Linden says. "Front to back, I think it really speaks to itself in a complete listen. You can throw it on and it's kind of a journey."

New Shapes for You is a cassette-only release, and that format highlights how each track flows into the next like a series of visceral dreams. "I heard it and there was no question that we had to do this on cassette. It lends itself to that medium. It has that deteriorating, dreamlike quality when you're listening to it," Linden said. "On tapes, you're gonna get that warppiness,

and on every repeated listen it's kind of warping and changing itself, and that's what I hear in this release."

The debut single, "Total Animal Soup," named for a line from Allen Ginsberg's "Howl," is filled with mellowed-out synth buzzes, a loop of bright keys, and glitchy drums, while a contemplative whisper of "rock and roll, rock and roll" repeats throughout, a meditation of sorts on the possibilities of reimagining rock music in 2017. The quiet murmuring across songs like "Beams" and "Swell" recalls groups like the Cocteau Twins, who twisted abstract words to fit into vocal melodies, not as concerned with meaning as with evoking mood.

"He kind of uses his voice as an accent or texture, used more as an instrument than him speaking or using those lyrics to tell a point," Linden said. "It's woven in there in the tapestry he created with the ambient sounds and the beats. His voice is really a texture."

Despite his training at recording school in audio production, Schurbon's creative process is informal. He typically starts

from a common riff or chord progression, reinventing familiar notes in his own style along the way.

"I like to make the riff and the effect one thing, processing sounds as I play the riffs, as opposed to mixing it later. That way the effect and the performance are intertwined," Schurbon says. "It's just a cool beat, and a cool riff, and I just try to combine them in their soundscape, make the beat and the riff seamless, and squished together."

Schurbon plays most of the instruments himself on *New Shapes for You*, with occasional contributions from additional musicians. And though he now performs live with a full band to embellish the album's lush sounds, he recently finished his first solo tour as Good Doom, singing and playing guitar accompanied by an iPod of his prerecorded, hip-hop styled beats and basslines.

"At best, the room felt like people were hypnotized," Schurbon said. And the mesmerizing world of ambient music truly can be easy to get lost in, with your thoughts filling the spaces between abstract beats and instrumentals. On tour, Schurbon noticed that his music had some unusual effects on certain listeners. "One guy said he wanted to lay down to it, and then at the next show somebody actually did lay down on the ground — in a good way."

Ambient music's greatest asset is allowing the listener to take things as they come, and *New Shapes for You*, like an abstract painting, may hold a unique meaning for each person who encounters it. But though accessibility is hardly Schurbon's major concern, he isn't trying to be difficult.

"They're still supposed to be pop songs," Schurbon says of his new material. "That's the intention. And then when it gets filtered through what other people think, that's what it becomes." 

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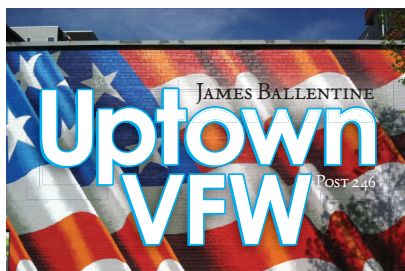
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JUICY J

MYTH, THURSDAY 3.16

Juicy J may just be the most durable rapper of the past 20 years. In the mid-'90s, as a co-founder of Three 6 Mafia, he helped pioneer the Memphis crew's uncompromisingly dark "horrorcore" sound, planting the seeds of trap rap in the process. After a temporary struggle to remain relevant, he came back in the early 2010s by flooding the streets with mixtapes (notably his *Rubba Band Business* series with producer Lex Luger) and re-entering the mainstream with the irresistible 2012 single "Bandz a Make Her Dance" and a guest appearance on Katy Perry's number-one hit "Dark Horse." Just when it seemed like Juicy had maxed out his supremely high, strip-club-inhabiting rap supervillain persona, he released last year's wickedly fun *TGOD Mafia: Rude Awakening* along with Wiz Khalifa and 808 Mafia producer TM88. Due soon is a fourth solo album, *Rubba Band Business*, preceded by the singles "Gimme Gimme" (with Rae Sremmurd live wire Slim Jxmmi) and "Ain't Nothing" (with Wiz and Ty Dolla \$ign). Belly and Juicy's brother Project Pat open. 8:30 p.m. \$32-\$115. 3090 Southlawn Dr., St. Paul; 651-779-6984. —MICHAEL MADDEN

VINCE STAPLES

FIRST AVENUE, THURSDAY 3.16

Vince Staples has refined an approach to modern street rap that's somehow both urgent and blasé. His solid early projects, his powerful Def Jam debut *Summertime '06* and last year's follow-up *Prima Donna*, paint a bleak, incisive picture of his tumultuous Long Beach upbringing with razor-sharp lyrics and a classically minded sense of bounce. On his latest single, "BagBak," a prime example of his inimitable style, he coarsely condemns the current political landscape atop electronic club beats — hopefully it's an indication that more new music's on the way. Inspired by the Wes Anderson movie, Staples' Life Aquatic Tour (promoted with a nautical illustration of Staples manning a raft in orange hat and matching Chucks) is his biggest yet as a headliner. Atmospheric singer and frequent Staples collaborator Kilo Kish opens. All ages. 6 p.m. \$20/\$25. 701 First Ave. N., Minneapolis; 612-338-8388. —JACK SPENCER

THE ORWELLS

TRIPLE ROCK SOCIAL CLUB, SATURDAY 3.18

The Orwells are a rarity in 2017, maybe even a small miracle: a young-as-fuck garage-rock band signed to a major label. Led by singer Mario Cuomo and hailing from the Chicago suburb of Elmhurst, the five-piece showed loads of potential on their 2012 lo-fi debut, *Remember When*, released before they'd graduated from high school.



The Orwells

KELLY PULEO

Then their confident sophomore album, *Disgraceland*, scored them widespread popularity after a fervent and reputation-establishing 2014 *Late Show with David Letterman* performance of "Who Needs You," one of the definitive rock cuts of the past five years. Working again with producer Jim Abbiss (best known for handling the Arctic Monkeys' debut and Adele's 19 and 21), the Orwells struck the perfect balance of polish and weirdness on their latest record, *Terrible Human Beings*. Their second release for Atlantic, it boasts the raw, uncompromising power of records released on indies like In the Red and Castle Face. The Walters open. 18+. 9 p.m. \$18-\$21. 629 Cedar Ave. S., Minneapolis; 612-333-7399. —MICHAEL MADDEN

DEAFHEAVEN

FINE LINE MUSIC CAFE, MONDAY 3.20

If you loved only one metal record in 2013, chances are it was *Sunbather*. Deafheaven's sophomore album made them one of metal's most widely acclaimed bands, but they're also among its most curious, fearlessly blending black metal, post-rock, shoegaze, and more. The band first signed with Deathwish Inc. and released their full-length debut, *Roads to Judah*, in 2011, but *Sunbather* changed everything. George Clarke still let loose with vocals as searing as any metal frontman's, yet the band's new sound, including skying guitar leads that were downright uplifting, made the album a crossover success. Clarke, guitarist/bassist Kerry McCoy, and drummer Daniel Tracy recorded *Sunbather* as a trio, but they expanded to a five-piece for their 2015 follow-up, *New Bermuda*. Though the latest album is less experimental than its predecessor, moments like the insane wah-wah guitar solo four minutes into highlight "Baby Blue" are just as thrilling. This Will Destroy You and Emma Ruth Rundle open. 18+. 8 p.m. \$18-\$30. 318 First Ave. N., Minneapolis; 612-338-8100. —MICHAEL MADDEN

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Wishful Kinking

Can conservative Muslims be kinky?



Dan Savage

I went to Dark Odyssey Winter Fire, the big kink hotel takeover event in Washington, DC, in February. There was one thing I saw there that is messing with my head, and I hope you can set me straight. There was this lovely little six-person orgy going on with two cute-as-could-be hippie girls and four older dudes. Then these four people came along. They sat and watched—a guy and three women in hijabs and dresses that went wrist to ankle, fully covered. After a while, one of the hippie girls turned to them and said, “I’d be happy to flog you later if you’d like.” The three women in hijab giggled. The whole scene was really sweet, but I just couldn’t get over these three women. I saw them walking around all night, taking it all in. Intellectually, I know there is no reason to think that conservative Islam is incompatible with kink. But my cultural biases make me feel that it is. Or is it possible that covering is their kink? What would you make of that?

WASHINGTON KINKSTER WONDERING

“With all the hateful anti-Muslim rhetoric out there these days, it is tempting to romanticize Islam,” said Eiynah, a Pakistani-Canadian children’s book author who also hosts a podcast that focuses on sex, Islam, and apostasy. “The impulse is understandable, but Islam is another one of the blatantly sex-negative Abrahamic faiths.”

The other blatantly sex-negative Abrahamic faiths, for those of you keeping score out there, are Judaism and Christianity.

“Nothing outside of ultra-vanilla plain ol’ two-person hetero sex within the confines of marriage is permissible,” said Eiynah. “So as much as I’d love to agree with WKW that conservative Islam isn’t incompatible with kink, there’s every reason to say that it is. It’s even incompatible with a woman being slightly ‘immodest’ in front of men. Modesty codes are pretty rigid in Islam, and in non-Muslim-majority countries, modesty garments tend to stick out rather than blend in. Which achieves the exact opposite purpose—attracting

more attention, not less.”

And when sex-negativity, modesty, and religion mix it up, WKW, the part of our brain that grinds out kinks—precise location yet to be determined—kicks into high gear. That’s why there is Mormon-undergarment porn out there and nun porn and hot-priest calendars for sale on sidewalks just outside Vatican City.

“Islamic modesty has become fetishized for some—quite literally,” said Eiynah. “There’s hijabi porn and hijabi Lolitas. So the people WKW saw could be into some form of hijab kink.”

I’ve seen a few people dressed up as Catholic nuns at fetish parties, WKW, and I didn’t think, “Hey, what are nuns doing here!?” I thought, “That person has a nun kink.” (Related point: The nuns you see at queer pride parades? Not really nuns. #TheMoreYouKnow)

“Finally, it’s possible they could be a more ‘open-minded’ polygynous Muslim family that ventured into the hotel in a moment of adventurousness,” said Eiynah. “We are all human, after all, with urges, kinks, curiosities, and desires that surface, no matter what ancient morality code we try to follow.”

Amen.

Eiynah tweets @NiceMangos, her terrific podcast—Polite Conversations—is available on all the usual podcast platforms, and her children’s book, *My Chacha Is Gay*, can be ordered at chachaisgay.com.

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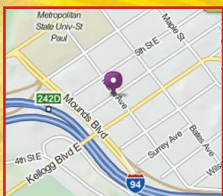
Keep looking, TMI. There are women out there who think men can be sexy in panties—and anyone who thinks men can’t be sexy in panties needs to check out all the hunky panty-wearing models at xdress.com.

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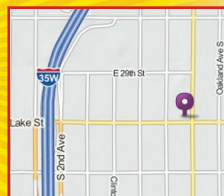
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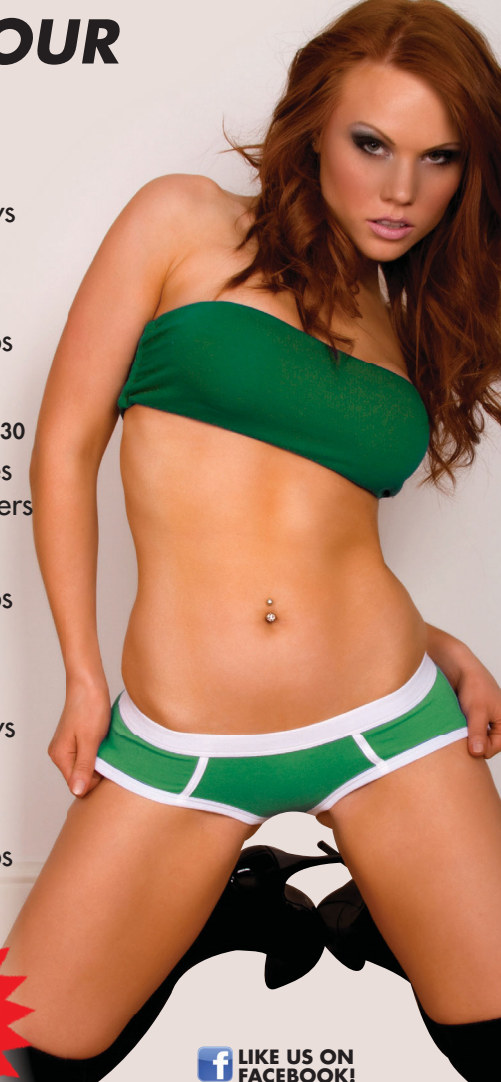
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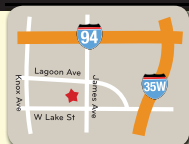
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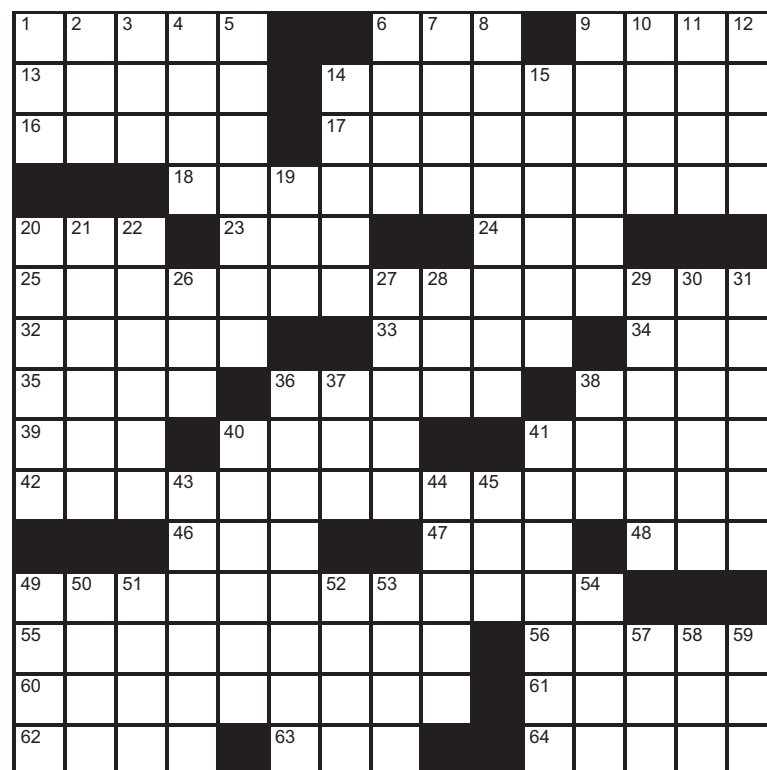
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Across

- 1 ____ 7 (WikiLeaks dump of CIA surveillance)
- 6 Dancer-choreographer Lubovitch
- 9 Cheyenne's TV mom
- 13 Dallas City Hall architect
- 14 Scrabble or Mah Jongg pieces
- 16 "I won" hand gesture
- 17 Washboard feature?
- 18 Steinbeck novel about surveillance agents?
- 20 Shithead
- 23 Sugar ending
- 24 Busch Stadium insignia
- 25 Lifting a piece of surveillance?
- 32 Lag behind
- 33 U. V.I.P.
- 34 ____ king
- 35 Flubs up
- 36 Fix a chewed up football field
- 38 Warm embraces
- 39 Egg holder
- 40 "Well done!" in the Holy See
- 41 Dollar rentals
- 42 Place where surveillance doesn't work any more?
- 46 Historical period
- 47 Tear into pieces
- 48 Outlaw Kelly
- 49 Hides surveillance in a hamburger?
- 55 Very rare blood type
- 56 Closing sections
- 60 Dreamed up

- 61 Get to emotionally
- 62 Villa d'____, Tivoli
- 63 ID whose last 4 digits are used more often than the other 5
- 64 Took illegally

Down

- 1 Spinal Tap keyboardist ____ Savage
- 2 Mornings, briefly
- 3 Reuters rival
- 4 BrickHeadz company
- 5 Kind of hat for a conspiracy theorist
- 6 Of the cloth
- 7 Bonnaroo gear
- 8 Put back into the scrapbook
- 9 Tricky question
- 10 "Rawhide" star Jack
- 11 Treasure of the Sierra Madre?
- 12 NBA mem.
- 14 Composer Edvard
- 15 Tithing amounts
- 19 Its logo features a butterfly
- 20 Most on point
- 21 Shakespearean address
- 22 Hard to find
- 26 "____ for Killing" (Daniel Easterman thriller)
- 27 Shocking result
- 28 Paid athlete
- 29 Get more rigid
- 30 Politician who said

- 31 "a zebra does not change its spots"
- 36 Got at least a D-
- 36 Yacht races
- 37 Sunny pair?
- 38 "Whazzat?"
- 40 College officer
- 41 Distinct features
- 43 Any one of the "You Should Be Dancing" singers
- 44 Shaped like a ball
- 45 Trivial Pursuit piece
- 49 Conduct, as war
- 50 Model ____ de La Fressange
- 51 Expense split with your roommates
- 52 Google Analytics data
- 53 All tied up
- 54 Ruler's measurement
- 57 Rap's Run the Jewels, e.g.
- 58 Knee injury spot, briefly
- 59 "Nevertheless ____ persisted"

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